

PLAY IT
LIKE IT IS
GUITAR
WITH TABLATURE
NOTE-FOR-NOTE
TRANSCRIPTIONS

GUITAR • VOCA

Best of Ronnie James Dio



ARTIST
APPROVED

Best of Ronnie James Dio



This book was approved by Ronnie James Dio

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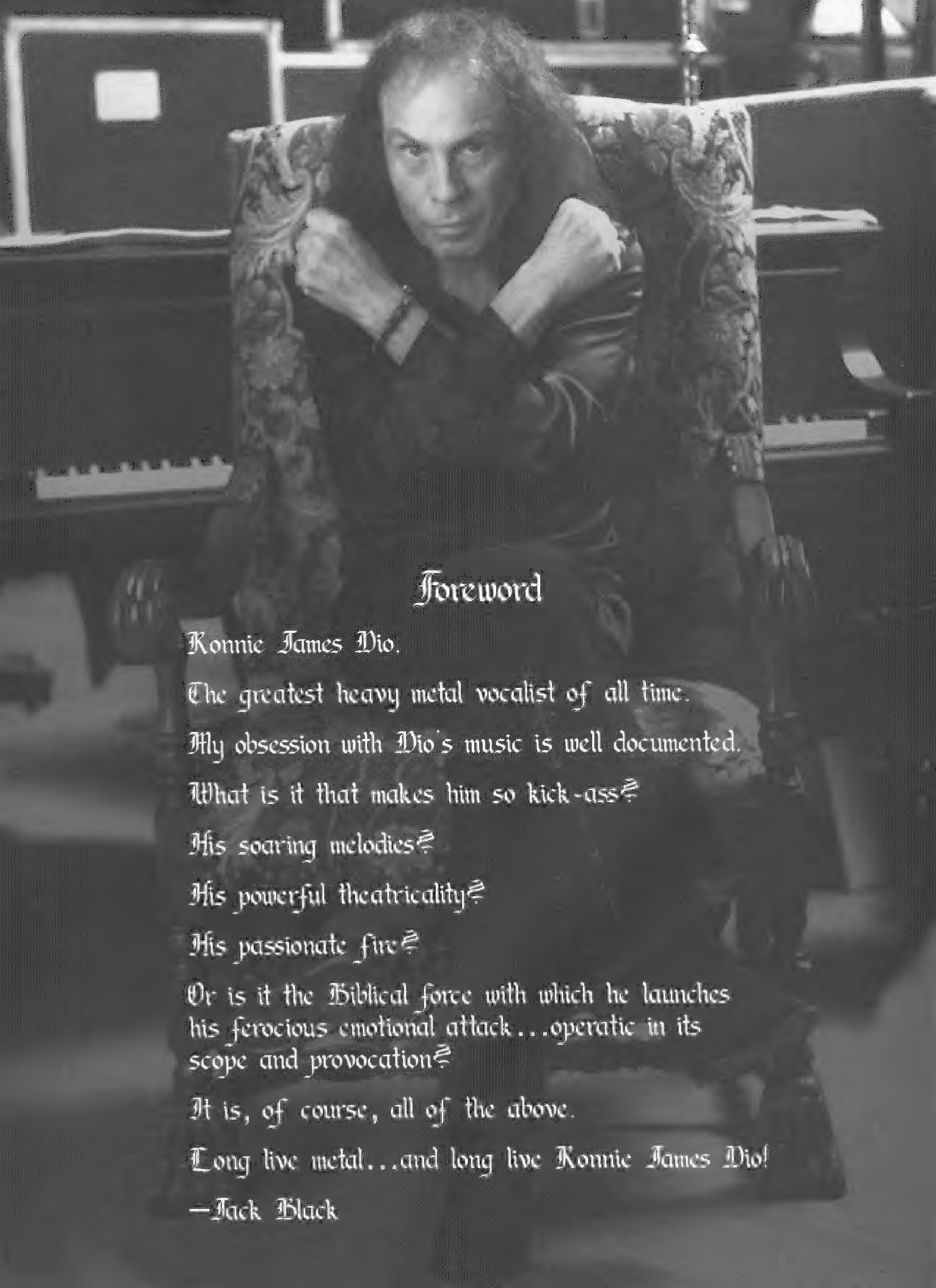
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A black and white photograph of Ronnie James Dio sitting in a patterned armchair. He is leaning forward with his arms crossed, looking directly at the camera. He has long, dark hair and is wearing a dark shirt. The background is slightly out of focus, showing what appears to be a desk or table with some papers and a keyboard.

Foreword

Ronnie James Dio.

The greatest heavy metal vocalist of all time.

My obsession with Dio's music is well documented.

What is it that makes him so kick-ass?

His soaring melodies?

His powerful theatricality?

His passionate fire?

Or is it the Biblical force with which he launches his ferocious emotional attack...operatic in its scope and provocation?

It is, of course, all of the above.

Long live metal...and long live Ronnie James Dio!

—Jack Black



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DON'T TALK TO STRANGERS

Words and Music by
Ronnie James Dio

Intro

Slow Rock ♩ = 60

*Dm7(no3rd) B♭sus2/D Fsus2 C/E F5 Dm7(no3rd)

Whispered: Don't talk to strang -

Gtr. 1 (12-str. acous.)

Riff A

mp

let ring throughout

End Riff A

TAB

0 2 1 0 2 1 0 0 3 1 0 3 1 0 1 3 0 1 2 0 3 0 2 1 0 2 1 1

*Chord symbols reflect implied harmony.

Gtr. 1: w/ Riff A

B♭sus2/D Fsus2 C/E F5 Dm7(no3rd)

ers. Hmm, hmm, hmm.

Chorus

Gtr. 1: w/ Riff A (5 times)
Dm7(no3rd)

B♭sus2/D Fsus2 C/E F5 Dm7(no3rd)

Don't talk to strang - ers, 'cause they're on - ly there to do you harm.

B♭sus2/D Fsus2 C/E F5 Dm7(no3rd)

Don't write in star - light, 'cause the words may come out real.

B♭sus2/D Fsus2 C/E F5 Dm7(no3rd)

Don't hide in door - ways, you may find the key that o - pens up your soul.

Riff A1

Gtr. 2 (elec.)

mp

w/ clean tone

let ring throughout

End Riff A1

TAB

0 7 5 5 7 5 0 1 3 1 3 0 1 3 1 0 7 5 5 7

Gtr. 2: w/ Riff A1 (2 1/2 times)

Don't go to heav - en, 'cause it's real - ly on - ly hell.

B \flat sus2/D Fsus2 C/E F5 Dm7(no3rd)

Gtr. 3 (elec.)

mp
w/ clean tone & slide

Gtr. 3 tacet

Don't smell the flow - ers, they're an e - vil drug to make you lose your mind.

B \flat sus2/D Fsus2 C/E F5 Dm7(no3rd)

Don't dream of wom - en, 'cause they'll on - ly bring you

B \flat sus2/D N.C.

Gtr. 1

0 2 1 0 2 1 0 0 3 1 0 3 1 0 1 3

Interlude

Double time

Gtr. 1 tacet

D5

down.

B \flat /D

*Gtr. 4 (elec.)

Rhy. Fig. 1 End Rhy. Fig. 1

f P.M. throughout
w/ dist.

2 0 0 0 0 0 3 0 0 0 0 0 3 0 0 0 0 3 0 0 3 0 0 0

*Doubled throughout

Gtr. 4: w/ Rhy. Fig. 1 (3 times)

D5 B \flat /D D5 B \flat /D

D5 B \flat /D

I. Hey,

Verse
D5

D(b5)

you, you know _____ me, you've touched

*Gtr. 3 Rhy. Fig. 2

w/ dist.

10 10 (10) 10 10 (10)

*w/o slide

Gtr. 4 Rhy. Fig. 2A

10 10 10 9 10 9

Dsus4

D5

me, I'm _____ real. _____

End Rhy. Fig. 2

10 10 (10) 10 10 10 10

End Rhy. Fig. 2A

8 8 8 10 10 10 10 8

Gtrs. 3 & 4: w/ Rhy. Figs. 2 & 2A

D(b5)

Dsus4

I'm for - ev - er the one _____ that lets _____ you

Half-time feel

End half-time feel

D5 Bb5 C5

look and see _____ and feel _____ me. _____ I'm

Gtr. 4

Gtr. 4: w/ Rhy. Fig. 1 (2 times)

D5 Bb/D

dan - ger, _____ I'm the strang - er. _____

Gtrs. 3 & 4: w/ Rhy. Figs. 2 & 2A (2 times)

D5 D(b5)

And I, _____ I'm dark - ness, _____ I'm an -

Dsus4 D5

- ger, _____ I'm pain. _____ I, _____ I'm a mas -

D(b5) Dsus4 D5

- ter, _____ the e - vil song _____ you sing in - side _____ your

Half-time feel

End half-time feel

Gtr. 3 tacet

Bb5 C5 Bb5 C5

brain. _____ Drive you in - sane. _____ Don't

Gtr. 4

D5 C5 D5 F5 D5 C5

talk. Don't let 'em in - side your

let ring

12 12 10 12 15 12 10 10 8 8 8 8 10 10 8 8

D5 C5 D5 F5 D5 C5 Bb5 A5

mind, _____ yeah. _____ Run a - way, run a - way,

12 12 10 12 15 12 10 10 8 8 7 7 5 5

Guitar Solo

D5 Bb5 C5 D5

girl. _____

Gtr. 5 (elec.) w/ dist.

Gtr. 4 Rhy. Fig. 3 End Rhy. Fig. 3

13 13 13 (13) 12 10 10

2 41

D5

BDS

7

No

no

Don't

5 6 8 6 5 7 5 6 8 6 5 7 5 6 8 6 5 7 5 6 8 6 5 7

7 5 7 3

CS

D5

let them in your life

Bb5

CS

Half-time feel

Gtr 4 w/ Rhy Fig 3 (2 times)

Bb5

D5

C5

D5

Bb5

C5

D5

Outro-Chorus

Gtr 4. w/ Rhy Fig. 3 (2 times)

Gtr 5 tacet

D5

Bb5

C5

D5

Don't dance in dark - ness, you may stum - ble and you're sure to fall

Bb5 C5 D5

Don't write in star - light, 'cause the words may come out real.

Bb5 C5 D5

Don't talk to strang - ers, 'cause they're on - ly there _ to make you sad _

Whispered: Don't talk to strang - ers.

Gtr 4

PM - - -

Dm7(no3rd) Bbsus2/D N.C. rit. End half-time feel

Don't dream of wom - en, 'cause they'll on - ly bring you down

let ring *rit.*

Outro

Gtr 4. w/ Rhy Fig. 1 (7 times)

D5 Bb/D

Yeah. _

D5 Bb/D

Run, run, run, run a - way. _

D5 Bb/D

D5 Gtr 4 Bb

PM - - -

HEAVEN AND HELL

Words by Ronnie James Dio
Music by Ronnie James Dio, Terence Butler,
Anthony Iommi and William Ward

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately slow $\text{♩} = 90$

E5 F#5 G5 C5 D E5 F#5 G5 A5 G5 F#5 E5

Rhy. Fig. 1

*Gtr 1 (elec.)

The Intro section consists of two measures of music. The first measure is marked with a forte (f) dynamic and includes a guitar solo with a double bend. The second measure is marked with a piano (p) dynamic and includes a guitar solo with a double bend. The bass line is a simple octave pattern. The guitar solo is marked with a 'PM' (pick mark) and a 'let ring' instruction.

*Double ed. throughout

F#5 G5 C5 D E5 F#5 G5 A5 G5 F#5 E5 N.C.

End Rhy. Fig. 1

The End Rhy. Fig. 1 section consists of two measures of music. The first measure is marked with a piano (p) dynamic and includes a guitar solo with a double bend. The second measure is marked with a piano (p) dynamic and includes a guitar solo with a double bend. The bass line is a simple octave pattern. The guitar solo is marked with a 'PM' (pick mark) and a 'let ring' instruction.

Verse

Gtr 1 tacet

***E5

The Verse section consists of two measures of music. The first measure is marked with a piano (p) dynamic and includes a guitar solo with a double bend. The second measure is marked with a piano (p) dynamic and includes a guitar solo with a double bend. The bass line is a simple octave pattern. The guitar solo is marked with a 'PM' (pick mark) and a 'let ring' instruction.

**Gradually lower vol. knob to 0

***Chord symbol implied by bass.

The Verse section consists of two measures of music. The first measure is marked with a piano (p) dynamic and includes a guitar solo with a double bend. The second measure is marked with a piano (p) dynamic and includes a guitar solo with a double bend. The bass line is a simple octave pattern. The guitar solo is marked with a 'PM' (pick mark) and a 'let ring' instruction.

Em G/E F#m/E Asus4/E D/E Em G/E F#m/E

end - ing is just a be - gin - ner. The clos - er you get to the mean -

Fretboard diagrams for guitar:

- Diagram 1: 8 (high E), 7 (A)
- Diagram 2: 12 (high E), 10 (A)
- Diagram 3: 15 (high E), (15) (A), 7 (D)
- Diagram 4: 8 (high E), 7 (A)
- Diagram 5: 12 (high E), 10 (A)
- Diagram 6: 10 (A), 9 (G)
- Diagram 7: 5 (A)
- Diagram 8: 9 (A), 7 (G)
- Diagram 9: 12 (A), (12) (G), 4 (D)
- Diagram 10: 5 (A)
- Diagram 11: 9 (A), 7 (G)

D/E Em G/E F#m/E Asus4/E D/E

- ing, the soon - er you know that you're dream - ing. So it's

Fretboard diagrams for guitar:

- Diagram 1: (10) (high E), (10) (A), 7 (D)
- Diagram 2: (9) (high E), (9) (A), 5 (G)
- Diagram 3: 8 (high E), 7 (A)
- Diagram 4: 12 (high E), 10 (A)
- Diagram 5: 15 (high E), (15) (A)
- Diagram 6: 12 (high E), (12) (A), 5 (G)
- Diagram 7: (7) (high E), (7) (A), 4 (D)
- Diagram 8: 5 (A)
- Diagram 9: 9 (A), 7 (G)
- Diagram 10: 12 (A), (12) (G)

Chorus
Gtrs. 2, 3 & 4 tacet
C5 D5 C5

on and on and on. Whoa, it's on and on and on

Gtr. 5 (elec)
mf w/ dist.

Gtr. 1
f

P.M. --- P.M. --- P.M. ---

Fretboard diagrams for guitar:

- Diagram 1: 3 (A), 3 (G), 5 (F), 7 (E), 7 (D)
- Diagram 2: 7 (A), 5 (G), 7 (F), 5 (E), 7 (D)
- Diagram 3: 3 (A), 3 (G), 5 (F), 5 (E), 7 (D)
- Diagram 4: 7 (A), 7 (G), 5 (F), 7 (E), 7 (D)
- Diagram 5: 3 (A), 3 (G), 5 (F), 5 (E), 7 (D)
- Diagram 6: 7 (A), 7 (G), 5 (F), 7 (E), 7 (D)
- Diagram 7: 8 (A), 8 (G)

D5 C5 D5

It goes on — and on — and on, — heav - en and hell —

PM

Gtr 1 w/ Rhy Fig. 1 E5 F#5 G5 C5 D E5 F#5 G5

I — can tell. —

Gtr 5

A5 G5 F#5 E5 F#5 G5 C5 D

Fool, — fool, —

Bridge

Gtr 5 tacet
Am(add9)

E5

F#5 G5

A5 G5 F#5 E5

G5

Oh

(Ah)

Gtr 5

Gtr 1

let ring

PM -4

D5

F/A

*C/G

Oo

Ah

Gtr 1

let ring

PM -4

*Bass plays G

*G/B

D

A5

Yeah, yeah.

Ah

let ring

4 PM - 4 a - 4 PM - 4

*Bass plays B

Interlude

Gtr 1 w/ Riff A (2 times)

Em7

Verse

Gtr 1. w/ Riff A (2 1/2 times)

Em7

3. Well, if it seems to be real, — it's il - lu - sion. For ev - 'ry

mo - ment of truth, — there's con - fu - sion in life. Love can be seen — as the an -

swer, but no bod y needs — for the danc er And it's

C5 D5 E5

on _ and on, _ on _ and on _ and on _ and on _ and on _ and on _

Gtr. 5

15 15 12 14 (14) 14 12 14 12 14 12 14

Gtr. I

PM

Guitar Solo
Em

_ and on _ and on _ and on _ and on

*w/ delay grad. release 1/2 1/4 2 (2)

*Delay set for quarter note regeneration w/ 6 repeats

w/ heavy reverb let ring f

grad. release 1/2 12 12 11 (11)

**Vol. swe.

let ring -- 4 let ring -- 4

1/2

f *grad. release* 1/2

*Vol. swell

(5)

steady gliss.

15 (15) X

f *grad. release* 1/2

**Vol swell

reverb off

(7)

Gtr 1 tacet

Gtr 5

PM ----- 4

12 15 15 12 14 14 12 14 12 14 14 12 14 12 14 14 10 12 12 9 10 9 12 10 12 10

12 14 12 12 12 14 12 12 12 15 15 15 12 15 15 15 12 15 15 15 12 14 14 14 12 14 12 14

First system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The staff contains a melodic line with various ornaments and a guitar fretboard diagram below it showing fingerings for the first four frets.

E5

G5

Am(add9)

D

Second system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The staff contains a melodic line with various ornaments and a guitar fretboard diagram below it showing fingerings for the first four frets.

(Ah

Third system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The staff contains a melodic line with various ornaments and a guitar fretboard diagram below it showing fingerings for the first four frets.

Fourth system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The staff contains a melodic line with various ornaments and a guitar fretboard diagram below it showing fingerings for the first four frets.

F/A

*C/G

Fifth system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The staff contains a melodic line with various ornaments and a guitar fretboard diagram below it showing fingerings for the first four frets.

Ah)

Sixth system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The staff contains a melodic line with various ornaments and a guitar fretboard diagram below it showing fingerings for the first four frets.

Seventh system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The staff contains a melodic line with various ornaments and a guitar fretboard diagram below it showing fingerings for the first four frets.

let ring

PM 4

PM 4

*Bass plays G

E5

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system has two staves: a vocal line on a treble clef staff and a piano accompaniment line on a grand staff (treble and bass clefs). The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts on a whole note, followed by a half note, and then a quarter note. The piano accompaniment features a repeating eighth-note pattern in the right hand and a simple bass line in the left hand. The second system continues the vocal melody with a series of whole notes, each marked with a fermata. The piano accompaniment continues with the same rhythmic pattern. The score concludes with a final chord and a double bar line.

Pitch: B

[illegible]

G D

8va

E5 D

G D

8va

They

Bridge

E5

Gtr 5 tacet

D

say that life's a car - ou - sel. Spin - ning fast, you've got to

8va

+17

Rhy. Fig. 2

PM

G5

ride it well. The world is full of kings and queens who

Gtr 1

PM

3 7 8 2

D

E5

blind your eyes and steal your dreams. It's heav - en and hell

Gtr 5

loco

14

Gtr 1

End Rhy. Fig. 2 Rhy. Fig. 3

PM

3 2 7 0 0 0 7 0 0 0 0 0 0 0

D

Oh, well And they'll

End Rhy. Fig. 3
P M
2 0

Gtr 5 tacet
Gtr 1 w/ Rhy. Fig. 2
E5

D

tell you black is real - ly white. The moon is just the sun at night. And

G5 D

when you walk in gold - en halls you get to keep the gold

Gtr 1. w/ Rhy Fig 3
E5

that falls. It's heav - en and hell. Oh, no,

D

no Fool, fool.

D G5

You got to bleed for the dancer

D E5

Fool, fool

D G5

Look for the answer

D

First system of musical notation. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "Fool, —" and "fool, —". The bottom staff is a guitar line in treble clef, showing fret numbers: 12, 9, 10, 12, 14, 12, 14, 12, 14, 12, 15, 12, 15, 12, 14, 14, 12, 14, 14.

Guitar Solo

Gtr. 1 w/ Rhy Fig 2 (1 7/8 times)

E5

D

Second system of musical notation. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "fool, —". The bottom staff is a guitar line in treble clef, showing fret numbers: 14, 12, 15, 14, 15, 15, 17, 15, 17, 15, 14, 17, 14, 15, 17, 14, 15, 17, 19, 17, 15, 17, 17, 15, 17, 15.

G5

Third system of musical notation. The top staff is a guitar line in treble clef, showing fret numbers: 14, 17, 17, 14, 15, 17, 15, 17, 17, 15, 17, 15, 17, 16, 14, 12, 14, 12, 12, 15, 15.

D

Fourth system of musical notation. The top staff is a guitar line in treble clef, showing fret numbers: 15, 12, 14, 14, 14, 12, 14, 14, 14, 14, 14, 12, 14, 14, 14, 12, 10, 12.

E5

Fifth system of musical notation. The top staff is a guitar line in treble clef, showing fret numbers: 12, 10, 12, 12, 14, 12, 10, 12, 10, 12, 12, 14, 12, 10, 12, 10, 12, 12, 14, 12, 14.

Outro
Slowly ♩ = 62
 Gtrs. 1 & 5 tacet

The musical score consists of three staves, each representing a different guitar part. The key signature is one sharp (F#) and the time signature is 12/8.

- Gtr 6 (nylon-str acous.):** The top staff. It begins with a treble clef and a key signature of one sharp. The notation includes a series of eighth notes and a final measure with a whole note. A dynamic marking of *mf* is present.
- Gtr 5 (divisi):** The middle staff. It starts with a treble clef and a key signature of one sharp. The notation includes a series of eighth notes and a final measure with a whole note. A dynamic marking of *mf* is present.
- Gtr 1:** The bottom staff. It starts with a treble clef and a key signature of one sharp. The notation includes a series of eighth notes and a final measure with a whole note. A dynamic marking of *mf* is present.

Additional markings include "Fade out" and "Fade in" instructions, and a "w/ fingers let ring throughout" instruction for the bottom staff.

F#m7(add11) G6 Bm(add11) Cmaj7 Am(add9) Bm(add11) G6

Riff B

Am(add9) F#m7(add11) Em

End Riff B

Gtr 7 w/ Riff B (full fade) F#m7(add11) G6 Bm(add11) Cmaj7 Am(add9) Bm(add11) G6

Gtr 6

Am(add9) F#m7(add11) Em

Begin fade

F#m7(add11) G6 Bm(add11) Cmaj7 Am(add9) Bm(add11) G6

Am(add9) F#m7(add11) Em

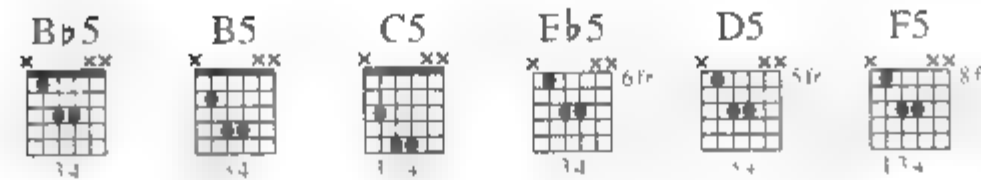
F#m7(add11) G6 Bm(add11) Cmaj7 Am(add9) Bm(add11) G6

Am(add9) F#m7(add11) Em

Fade out

HOLY DIVER

Words and Music by
Ronnie James Dio



Intro

Moderately slow Rock ♩ = 96

Moderately slow Rock

C5 D5 Eb5 C5 D5 Eb5 Bb5 C5 D5 Eb5 Bb5

(Wind & kybds.)

Gtrs. 1 & 2, dist.

f PM - w/ dist.

TAB

* Composite arrangement

Gtr. 3: w/ Fill 1
 C5 Bb5 C5 D5 Eb5 C5 D5 Eb5 Bb5 C5 D5 Eb5 Bb5

Mm. mm. mm. Yeah, yeah.

PM PM PM PM

1 Ho - ly di - ver, you've been down too long in the mid-night sea.

* Gtr 2 to left of slash in tab

Fill 1

Gtr 3, dist

f

P 5

steady ghss.

C5 Bb5 Ab5 C5

Oh, what's be - com - ing of me? — Ride the ti - ger. You could

Gtrs. 1 & 2

PM — — — — —

Ab5 C5 Bb5

see his stripes but you know he's clean On, don't you see — what I mean?

Gtr 2

Gtrs. 1 & 2

PM — — — — —

Gtr 1 *divisi*

C5 Ab5 Interlude C5 D5 Eb5

Got ta get a - way, ho - ly di ver, —

let ring — — — — —

PM — PM —

C5 Eb5 Bb5 C5 Eb5 Bb5 C5 Bb5 C5

yeah 2 Got

PM — — PM — — PM — — PM — —

Verse

2nd time, Gtr. 3: w/ Fill 2

C5

Ab5

shin - y dia - monds like the eyes of a cat in the black and blue.
4. Ho - ly di - ver, you've been down too long in the mid - night sea

Rhy Fig. 1

Gtr 1
divvs

Gtr 2

C5 Bb5 Ab5 Bb5 C5

Some - thing is com - ing for you No! Look out! Race for the morn - ing You can
Oh, what's be - com - ing of me? No! No! Ride the ti - ger. You could

Gtrs. 1 & 2

PM

Ab5 C5 Bb5

hide in the sun till you see the light. — Oh, we will pray — it's al - right. —
see his stripes but you know he's clean. Oh, don't you see — what I mean? —

* End Rhy. Fig. 1

Gtr 1
divvs

Gtrs 1 & 2

PM

* Refers to both gtrs

Fill 2
Gtr 3

8 7 7 7

C5

Ab5

To Coda

Bb5

B5

Gtr. 1

cont. notation

Got ta get a - way. get a - way

Gtr. 2

5. DRIC Gtr. 1 on 4s as 4s

Bridge

C5

Bb5

Ab5

Bb5 C5

Bb5

C5

Bb5

Be-tween the vel - vet lies there's a truth that's hard as steel, yeah

Gtrs. 1 & 2

C5

Bb5

Ab5

Bb5

C5

Bb5

Ab5

The vi - sion nev - er dies. Life's a nev - er end - ing wheel. Stay!

Verse

Gtrs 1 & 2 w/ Rhy Fig. 1

C5

Ab5

C5

Bb5

3 Ho - ly di - ver you're the star of the mas - quer ade. No need to look so a -

fraid. Jump, jump... Jump from the ti - ger. You could feel his heart but you know he's mean

Ab5 Bb5 C5 Ab5

C5

Bb5

Ab5

Guitar Solo
Bb5 C5

Gtrs. 1 & 2



}

}

Some light can nev - er be seen. Yeah!

Gtrs. 1 & 2

PM

Gtr 3

(cont in slashes)

PM

1/2

1 2

10 8 8 10 8 8

10 8 8

Eb5 C5



}



}

Eb5 C5



}

Eb5 D5



}

PM

1/2

(8)

8 7 5 5

8 8 6

5

(5) 1 8

8 10

8 8 8 7 7 7

7 8 10

PM

Bb5 C5



}

Eb5 C5



}

Bb5 C5



}

grad bend

PH

10 8 10 9 8 6 8

(8)

10

8 15 0

(18) 16 15

16 15 18 16 15 16

pitch C

* Played ahead of the beat

Eb5 C5



}

Eb5



}

F5



}

Bb5 C5



}

Eb5 C5



}

grad bend

1/2

2

15 16 16

10 10 10 16 15

15 15 16 15

17 15 17 17

(17) 15 15

15

15 (15) X

steady gliss




 Eb5 C5 Bb5 (cont. in notation)

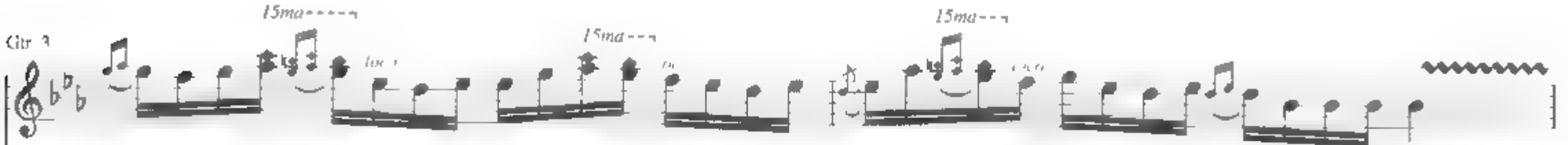


 PM ----- 1




Ab5 Bb5

Gtr 1



 15ma----- loco 15ma-----



pitch: C B C B B

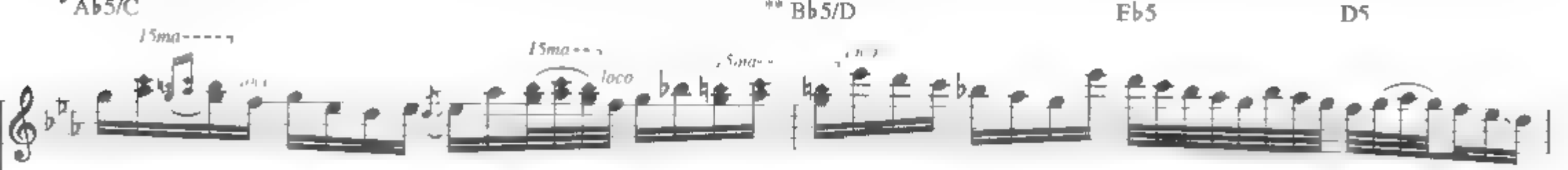
Gtrs. 1 & 2




 PM - 4 PM - 4 PM - 4 PM - 4 PM - 4 PM - 4 PM - 4 PM - 4



* Ab5/C ** Bb5/D Eb5 D5



 15ma----- loco 15ma----- 5ma-----



pitch: C B B B C B



 PM - 4 PM - 4 PM - 4 PM - 4 PM - 4 PM - 4



* Bass plays C.

** Bass plays D

D.S. al Coda

Ab5 N.C. C5 Bb5

7 7 8 8 8 8 10 10 10 8 8 8 8 11 11 11 11 11 9 9 9 8 10 8 10 (10) 8

PM 4 PM 4 FM 4 PM 4

6 4 4 4 4 4 6 4 4 4 4 4 6 5 3 6

⊕ Coda

Bb5

way. _____

A♭5

Got - ta get a - way, _____

get a -

let ring - - - - -

Key Signature: B-flat major / D-flat minor (two flats)
Time Signature: 4/4
Capo: 5th fret

Guitar Part:
 - Melodic line with a 'Rhv Fig. 2' section.
 - 'PM' (Palm Mute) section starting at measure 10.

Vocal Part:
 - Lyrics: "way, yeah. Ho - ly div - er, sole sur-viv -"
 - The melody is written in a treble clef with a key signature of two flats.

C5 D5 Eb5 C5 Eb5 D5

or, you're the one who's clean. Ho - ly div -

End Rhy. Fig. 2

PM. - - - PM. - - - PM. - - - PM. - - -

Gtrs. 1 & 2 w/ Rhy Fig 2 (3 times)

C5 D5 Eb5 C5 Eb5 Bb5 C5 D5 E5

er, Ho - ly di - ver Yeah, the cat in the blue com-in' af - ter you, ho - ly

C5 Eb5 D5 C5 D5 Eb5 C5 Eb5 Bb5

div er Whoa, ho ly div er

C5 D5 Eb5 C5 Eb5 D5 C5 D5 Eb5

Yeah, al - right. Get a - way, get a - way, get a - way. Ho - ly div -

Begin fade

C5 Eb5 Bb5 C5 D5 Eb5 C5 Eb5 D5

er. Ho - ly div - er. Whoa, ho - ly div - er.

Gtrs 1 & 2 w/ Rhy Fig 2 (1st 2 meas.) (2 times)

C5 D5 Eb5 C5 Eb5 * Bb5/D C5 D5 Eb5 C5 Eb5 Bb5/D

Hmm, hmm, hmm.

* Bass plays D

Gtrs 1 & 2 w/ Rhy Fig 2 (1st 2 meas.) (2 times)

C5 D5 Eb5 C5 Eb5 Bb5 C5 D5 Eb5 C5 Eb5 Bb5/D

Repeat & fade

KING OF ROCK & ROLL

Words and Music by
Ronnie James Dio, Vinny Appice,
Jimmy Bain and Vivian Campbell

Intro
Free time

Gtr 1 (dist.)

He's the king of rock and roll!

TAB

12 12 12 14 12 13 12 12 14 12 11 (11)

Moderately fast Rock $\mu = 160$

Yeshu'

[illegible][illegible]

Right!

D5 E5 D5 E5 C5/G NC. E5

PM PM PM

Verse

3rd time, Gtr 3 tacet

1. Hot night, summer in the cit - y, just a - bout to smoke and burn.
 2. Bad blood, ev - 'ry - bod - y knows it, but ev - 'ry - bod - y does - n't care
 3. Bad boy, al - ways on the cov - er, get - tin' the sto - ry told

Gtrs. 1 & 2

PM PM PM PM PM

*2nd & 3rd times, 1st note of measure is tied low E (6th string, open,

NC E5

No! Look out, he's e - vil but he's pret - ty And,
 He's got fast the on - ly way to show it, they
 Fast, fast. One way or an - oth - er 'cause he'll

PM PM PM PM PM

G5 D/F# G5 C5

oh, he's gon - na twist and turn. He's got the mid -
 want to see it ev - 'ry - where. He's got to give -
 nev - er, nev - er, nev - er, nev - er, nev - er get old. He makes a spe -

Rhy. Fig. 2

PM

Chords: D/C, C

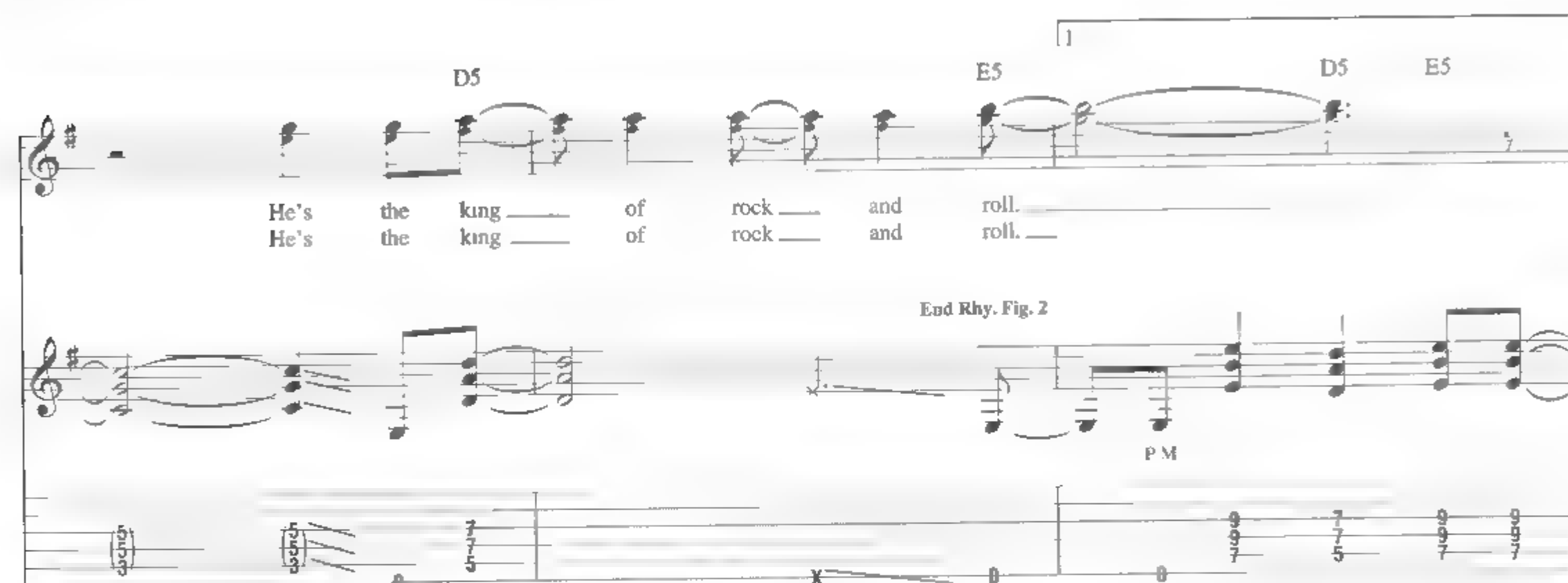
Lyrics:
- night mad - ness;
- you fe - ver;
- cial mag - ic
he's got con - trol
he'll scratch your soul
and you've got con - trol



Chords: D5, E5

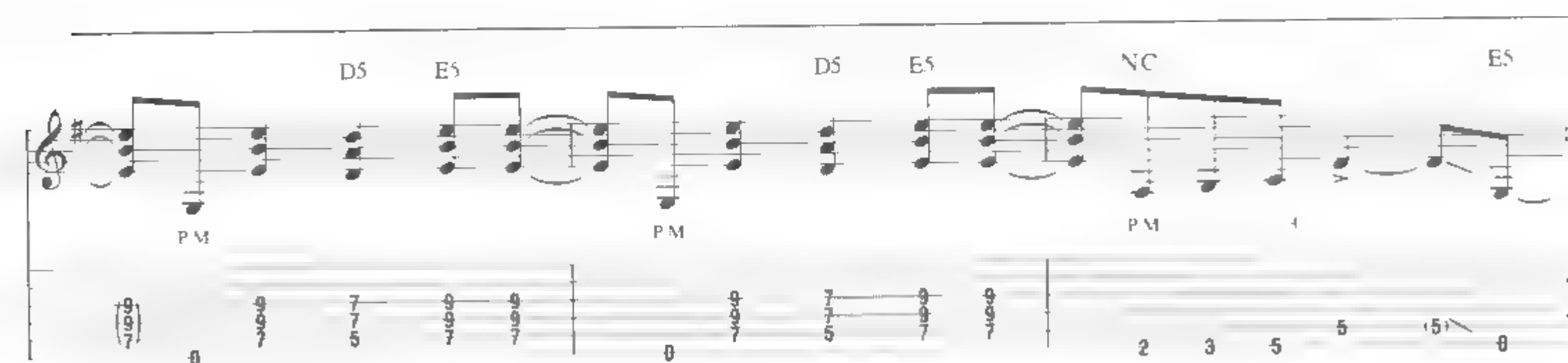
Lyrics:
He's the king of rock and roll.
He's the king of rock and roll.

End Rhy. Fig. 2



Chords: D5, E5, NC

Lyrics:
The king of rock and roll.

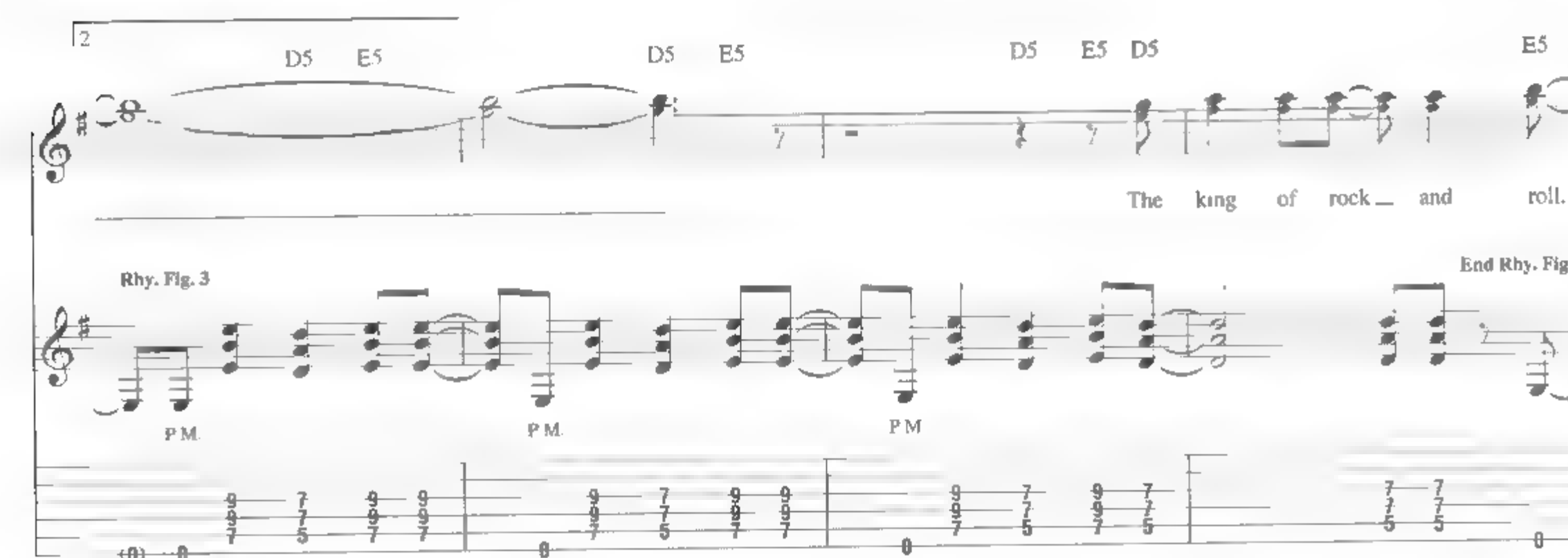


Chords: D5, E5

Lyrics:
The king of rock and roll.

Rhy. Fig. 3

End Rhy. Fig. 3



D5 **A C#**

17 14 17 14 17 14 14 17 16 14 17 16 14 16 14 16

11 11 9 (11) 9 7 7 5 7 5 0 7 5 7 4

F#5 **A5**

4 2 5 4 (4) (4) 2 15 (15) 15 14

PM 4 PM 4 PM 4 PM 4

4 4 2 5 4 2 2 0 0 0 2 2 0 0 0 0 0 0 0 0

A5 G#

16 14 14 15 15 15 (15) 15 14

PM 4 PM 4 PM 4 PM 4 PM 4 PM 4 PM 4 PM 4

2 2 0 0 0 2 2 0 0 0 2 2 0 0 0 2 2 0 0 0 4 4 4 4 4 4 4 4 4 4

AS G

16 16 14 14 16 16

16 14 16 14 7 6 9

PM PM P.M. P.M. PM P.M. PM P.M.

F#5

semi-harm

7 6 9 9

4 1/2 4 6 5 15 17 14

PM PM P.M. P.M. PM P.M.

B5 C5 D5 E5 D5 E5

17 14 17 14 17 14 17 16 14 16 14 16

16

PM PM P.M. P.M. PM P.M.

D5 E5 D5 E5 N.C. *D.S. al Coda* E5

Harm w. bar

*w/ delay -1

12 (12+) (12) (12) +12 5 -15 (15)

Pitch G -2 1/2 *Set for dotted quarter note regeneration w/ 1 repeat

PM PM PM

⊕ Coda

D5 E5 D5 E5

You are the king of rock and roll

PM

D5 E5 D5 E5 N.C. C5

PM PM PM

Gtrs. 1 & 2. w/ Rhy Fig. 2

D/C C

He's got the mid night man-ness he's got a soul

D5 E5

'Cause he's the king _____ of rock _____ and roll _____

Chorus

Gtrs. 1 & 2 w/ Rhy Fig. 3

D5 E5 D5 E5 D5 E5 D5 E5

King _____ of rock _____ and roll _____

D5 E5 D5 E5 D5 E5 D5 E5

Rock and roll.

Gtrs. 1 & 2

Rock and roll.

Outro-Guitar Solo

Gtrs. 1 & 2 w/ Rhy Fig. 1

D5 E5 D5 E5 D5 E5

(Rock and roll. _____)

Gtr. 3

Rock and roll.

*Tap rapidly w/ edge of pick

NC E5 D5 E5 D5 E5

Rock and roll Rock and roll

PH semi-harm. w/ bar Harm. w/ bar

Pitch G
*Refers to harmonic only

-15 13 12 13 12 14 12 14 12 11 2 2 (2) 12 (12) (12)

-2 1/2

D5 E5 N.C. E5

Rock and roll

Gtr 3

w/ bar

Gtrs. 1 & 2

P M P M

0 7 5 7 5 2 3 5 5 7 7

D5 E5 D5 E5 D5/A E5/B D5/A

Rock and roll)

grad bend

PH

P.M.

Freely

B5 C5 G5 D5 E5 NC

The king of rock and roll! Yeah!

PH

PS steady gliss

THE LAST IN LINE

Words and Music by Ronnie James Dio,
Jimmy Bain and Vivian Campbell

Intro

Moderately slow Rock ♩ = 80

*Gtr I (C. can)
mp w/ fingers
C. can throughout

Am7 G/B C G/B Am7 G/B Am7 G/B

*Doubled throughout

C G/B G5 Am7 G/B C G/B

Am7 G/B Am7 G/B C G/B F#sus2

Am7 G/B C G/B Am7 G/B Am7 G/B

We're a ship with-out a storm, a cold with-out the warm,

C G/B G5 Am7 G/B

light in - side the dark - ness that it needs, — yeah. We're a

5 0 3 0 3 1 3 0 3

3 2 3 0 2

C G/B Am7 G/B Am7 G/B

ough with - out — a tear, — the hope with - out — the fear. —

5 0 3 0 3 1 3 0 3

3 2 2 2 0 0 2 0 0 0 0 2

C G/B Am7 G

We are com in

5 0 1 0 0 6 7 7 7 7

3 2 0 3

Interlude
Faster
Gtr 1 tacet
A5 Dsus4 D

home —

*Gtr 2 dist

*Deaf ed throughout

6 7 6 7 6 7 7

A5 Csus4 C A5 Dsus4 D A5 Csus4 C

**Home

5 5 5 5 5 6 7 7 7 7 5 5 5 5 5 5 5 5 5 5

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

**w/ echo repeats

A5 Dsus4 D A5 Csus4 C

A5 Dsus4 D A5 NC

Verse A5

1 We're off to the witch; we may nev - er, nev - er, nev - er come home. But the
 2 Two eyes from the east, it's the an - gel or the beast, and the

G5 A5

mag - ic that we'll feel is the worth a life - time We're all
 an - swer lies be - tween the good and bad

Pre-chorus only

born up - on the cross; we're the throw - be - fore the toss. You can re -

G5 A5

lease your - self, but the on - ly way — is down

PM ---- P.M. ---- P.M. ---- P.M. ---- w/ bar

3 3 3 3 3 3 0 6 15

7 7 7 7

We don't come a - lone, we are fi - re, we are stone. We're the
 We search for the truth; we could die up - on the tooth. But the

PM ----

0 3 2 0

G5 A5

hand that writes then quick - ly moves a - way.
 thrill of just the chase is worth the pain.

P.M. ---- P.M. ---- P.M. ---- P.M. ---- P.M. ----

3 3 3 3 3 3 5 3 2 0

Chorus
F5

7

We'll know for the first — time

PM ---- PM ----

5 3 2 0 5 3 2 0

A5 G5 A5

sem. P.H.

End Riff A

PM

5 3 2 3

Gtr 2. w/ Riff A

F5

Gtr 3

A5 G5 A5

PM

F5

Gtr 3

PM

Gtr 2

PM

A5 G5 A5

5 7 5 5 8 7 8 5 5 0 5 5 8 7 0 5 6 8 7 5 7 7 7 5 0 12 8

PM PM PM PM

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 3 2 0

F5

10 12 8 10 12 8 10 12 8 10 12 8 10 12 8 10 12 8 10 12 8 10 12 8 10 12 13 15

PM PM PM

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 5 3 2 0

12 13 15 15 13 12 15 13 12 15 12 15 13 12 15 0 14 12 13 15 13 12 14 12 14 12 14 14 14

PM PM PM

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 5 3 2 0

12 10 10 10 12 10 12 10 12 10 12 14 15 12 14 12 14 14 12 14 12 14 14 12 14 12 14

PM -- 1 PM ---- PM ----

3 3 3 3 3 3 3 5 3 2 0

17 19 17 19 19 17 19 17 19 17 19 17 18 17 19 17 19 17 10 17 19 17 19 17 18 17 19 17 19 17 17 20

PM -- 1 PM ---- PM ----

3 3 3 3 3 3 3 5 3 2 0

Gtr 2: w/ Rhy Fig. 1
A5 Dsus4 D

A5

Csus4 C

Gtr 3 takes
A5 Dsus4 D A5 N.C.

17 19 17 19 19 17 19 17 19 17 19 17 18 17 19 17 19 17 10 17 19 17 19 17 18 17 19 17 19 17 17 20

PM -- 1 PM ---- PM ----

3 3 3 3 3 3 3 5 3 2 0

Yeah yeah

29 17 15 12 15 15 12 15 13 15 13 14 15 13 14 0

Verse

A5

3 We're off to the witch we may nev - er, nev - er, nev - er come home - But the

Gtr 2

G5

A5

mag - ic that we'll feel is worth a life - time We're all

PM 4 PM 4 PM 4 PM 4

PH

Pitch E

born - up - on - the cross. You know we're the throw be fore the toss. You can re - lease -

D.S. al Coda

G5

A5

your self but the on - ly way to go - is down -

PM 4 PM 4 PM 4 PM 4 PM 4

Coda

Repeat and fade

Gtr 2 w/ Rhy Fig 1 (1st 2 meas.) (till fade)

A5 Dsus4 D A5 Csus4 C A5 Dsus4 D A5 Csus4 C

*line!

See how we shine

We're the last in, we're the last in.

*Vocal ad lib on repeats

MAN ON THE SILVER MOUNTAIN

Words and Music by
Ronnie James Dio and Richard Blackmore

Tune down 1/2 step:
(low to high) E-A-D-C-B-E

Intro


Moderate Rock ♩ = 140

Hey

Gtr 1, w/ Riff A (2 times)

Gm7

Gm7 C5 Bb5 Gm7 G5 F5 Eb5
 Oh, whoa



Verse

F5

F5 C5 G5 Eb5 C5

a wheel, I'll roll, I can feel. And you can't stop me turn -

Gr 1

PM --- PM 4 PM 4 PM 4 let ring --- 4 PM --- 4

3 5 3 5 5 6 8 8 3 5 5

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F5 G5 F5 C5

in'. I'm the sun, the sun. I'll move, I can run. You'll

PM 4 PM 4 PM 4 PM 4 PM 4 PM 4

1 1 3 1 1 3 3 5 1 1 3 3 5 3 3

E♭5 C5 G5

nev - er stop me burn - in' Get down with fi

let ring PM 4

Riff B

6 8 8 3 5 5 5 3 5 +5 14 10 12 10 14 10 12 10 14 10 12 10 14 10 12 10

B♭ Dm

re Lift my spir it high er

15 10 12 10 15 10 12 10 15 10 12 10 14 10 12 10 14 10 12 10 14 10 12 10

*F B♭5 C5

Some - one's scream - ing my

End Riff B Rhy. Fig. 1

PM 4 PM 4

13 10 10 10 13 10 10 10 13 10 10 13 10 1 1 1 3 3 3

*Bass plays A.

Bb5 G5 Eb5 C5 Gtr. 1 w/ Riff A (1 3/4 times) Gm7

— name Come and make — me ho - ly a - gain. —

End Rhy. Fig. 1

P.M. ---- P.M. ---- let ring P.M. —

C5 Bb5 Gm7 G5 F5 Eb5

I'm the man on the sil - ver moun - tain, yeah —

Gm7 C5 Bb5 Gm7

oh. — The man on the sil - ver moun - tain

NC

Oh, — oh, — oh, — oh, — Oh!

Gtr. 1

Guitar Solo

*G5

semi - P.M.

1/2

*Chords implied by bass (next 16 bars).

Eb5 C5 F5

E \flat 5 **C5** **D5**

3 0 6 4 0 4 3 0 0 4 0 6 5 0 0 5 0 6 5 0 0 6 0 10 0 0 12 10 0 11 10 0 13 10 0 11 10 0 13 12

Eb5 C5 G5 A5

6

Outro-Chorus

Gtr 1 w/ Riff B

Dm

Bb

Dm

Get down with fi - re.

Lift my spir - it

*F

Gtr 1 w Rhy Fig.

Bb5

C5

Bb5

G5

high - er.

Some - one's scream - ing my name.

*Bass plays A

Gtr 1 w/ Riff A (3 1/2 times)

Eb5

C5

Gm7

C5

Bb5

Come and make, make me ho - ly a - gain, oh.

The

Gm7

G5 F5 Eb5

Gm7

man on the sil - ver moun - tain,

yeah.

Oh, I'll get you that much

C5

Bb5

Gm7

G5 F5 Eb5

high - er

Got to lift your spir - it high - er

Gm7

C5

Bb5

Gm7

I'm the man on the moun - tain.

The man on the sil - ver moun - tain.

G5 F5 Eb5

Gm7

C5 Bb5 Gm7

Bb5 C5

oh oh oh oh

C tr

rit.

rit.

THE MOB RULES

Tune down 1/2 step:
(low to high) E^b-A^b-D^b-G^b-B^b-E^b

Intro

Moderately fast ♩ = 138

**A5 G5 A5 N.C.

A5 G5 A5 N.C.

Rhy. Fig. 1

*Gtr 1 (dist.)

*Doubled throughout

**Chord symbols reflect implied harmony

A5 G5 A5 N.C.

D5 G5 D/F# G5 D/F#

Oh, _____ c' - mon _____

End Rhy. Fig. 1

Gtr. 1, w/ Rhy. Fig. 1

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#

Verse

Gtr 1 w/ Rhy. Fig. 1 (1 1/2 times)

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C.

1 Close the cit - y and tell the peo - ple that some-thing's com - ing to
2. Kill the spir - it and you'll be blind - ed, the end _____ is al - ways the same. _

D5 G5 D/F# G5 D/F# A5 G5 A5 N.C. A5 G5 A5 N.C.

call. _____ Death and dark - ness are rush - ing for - ward to
Play with fire, _____ you burn your fin - gers and

A5 G5 A5 N.C. D5 Chorus E *D/E

lose take a brie_ on from the wall, on You've
your hold_ the flame, yeah It's

Gtr 1

w bar

w/ bar

*Bass plays E

E D/E

noth - ing to say. They're break - ing a - way.
o - ver, it's done. The end has be - gun

w bar

w bar

To Coda ⊕

E D/E Dm7 N.C.

If you lis - ten to fools... the mob

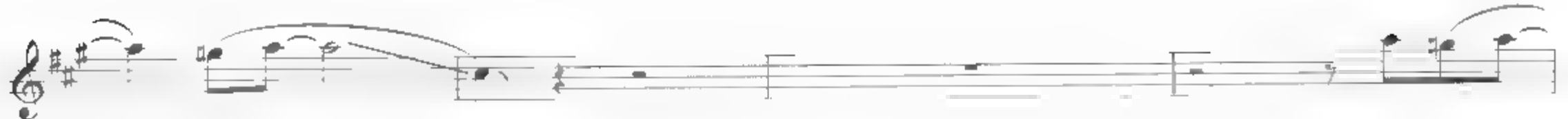
w bar

w bar

Interlude

Gtr 1 w/ Rhy Fig. 1 (2 times)

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#



rules.

The mob.

D.S. al Coda

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#



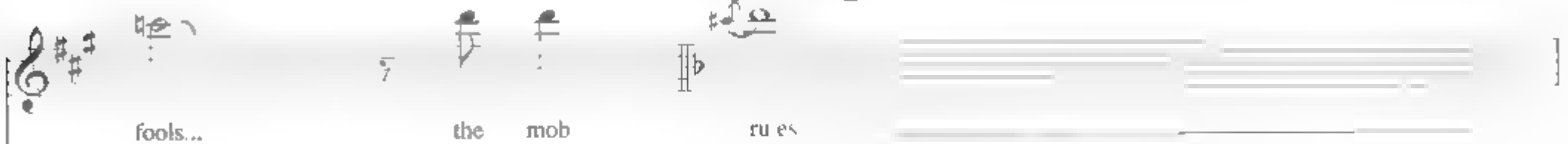
rules

*w/ delay set for dotted quarter-note regeneration w/ multiple repeats.

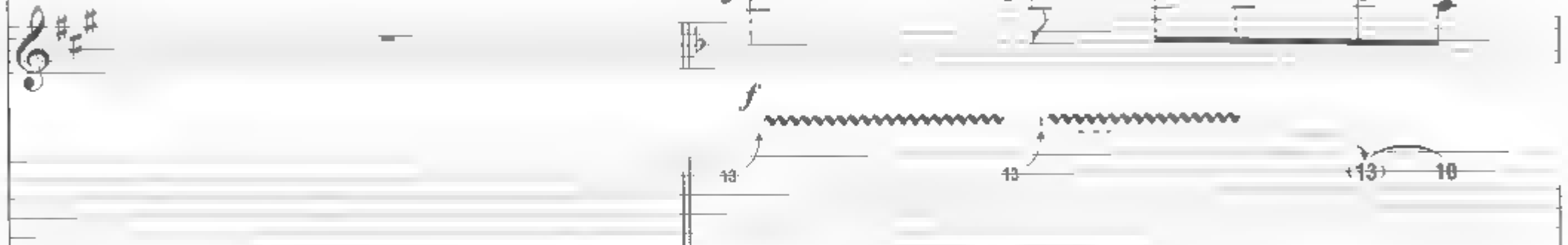
Coda

Guitar Solo

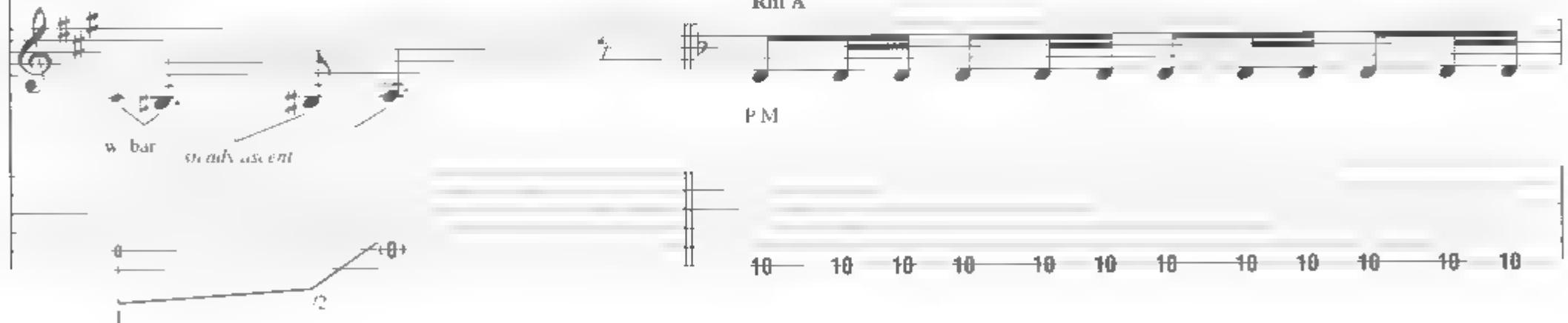
D5



Gtr 2 (dist.)



Gtr 1



Riff A

PM

Bb5



PM

PM

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part with a key signature of one flat (Bb) and a 12/8 time signature. The guitar part is written on a single staff with a treble clef and includes various musical notations such as chords, arpeggios, and fingerings. Below the staff, there are several chord diagrams for the guitar, showing fingerings for chords like F5, E5, D5, and others. The piano part is written on a single staff with a treble clef and includes musical notations such as chords, arpeggios, and fingerings. Below the staff, there are several chord diagrams for the piano, showing fingerings for chords like F5, E5, D5, and others. The score is divided into two systems, with the first system containing the main melody and the second system containing a piano accompaniment. The guitar part is marked with "PM" (Palm Mute) in the second system. The piano part is marked with "PM" (Palm Mute) in the second system. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.

Musical score for "Riff A" in 5/8 time. The score includes guitar and bass staves. The guitar part features a treble clef, a key signature of one flat, and a 5/8 time signature. It includes a "Riff A" section with a "10" fret marker and a "10" fret note. The bass part includes a "10" fret marker and a "10" fret note. The score ends with a "P.M." marking and a "4" measure count.

Gtr 2

Bb5

PM

C5

F5 E5 F5 E5 D5

Bb5

let ring ----- 4

C5

A5 G5 A5 NC A5 G5 A5 NC. A5 G5 A5 NC.

Just re - mem - ber it might start roll - ing and take you right back a -

Outro-Guitar Solo

Gtr 1 w/ Rhy Fig. 1 (till fade)

D5 G5 D/F# G5 D/F# A5 G5 A5 NC. A5 G5 A5 NC. A5 G5 A5 NC. D5 G5 D/F# G5 D/F#

round You re all

Gtr 2

w hat

12 12 12 14 13 12

*Played behind the beat

A5 G5 A5 NC A5 G5 A5 NC A5 G5 A5 NC D5 G5 D/F# G5 D/F#

tools The mob

**w/ delay (as before)

(12) 19 (19) 19 (19) 19 17 20 20 (20) 17 20 17 19 20 17 20 20 (20) 17 20 17 19

A5 G5 A5 NC A5 G5 A5 NC A5 G5 A5 NC

rules

D5 G5 D/F# G5 D/F# A5 G5 A5 NC

20 19 17 20 17 20 17 19 17 20 17 20 19 17 19 20 17 17 20 19 20 17 20 17 19 17 19

A5 G5 A5 N.C. A5 G5 A5 N.C.

loco

D5 G5 D/F# G5 D/F# A5 G5 A5 N.C. *Begin fade* A5 G5 A5 N.C.

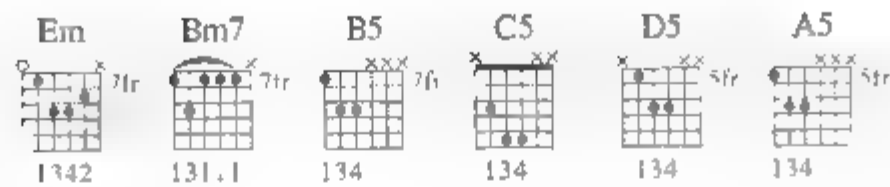
A5 G5 A5 N.C. D5 G5 D/F# G5 D/F# A5 G5 A5 N.C.

A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. *Fade out*

NEON KNIGHTS

Words by Ronnie James Dio
Music by Ronnie James Dio, Terence Butler,
Anthony Iommi and William Ward



Tune down 1/2 step
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Fast $\alpha = 190$

** E5

*Gr 1 (dist.)

Play 3 times

D

*Doubled throughout

**Chord symbols reflect implied harmony

§ Verse

2nd time Ctr 2 w/ Fill

E5

First staff of music. Chords: E5, D, E5. Lyrics: 1. Oh, _____ no, _____ 3. Cry _____ out _____

Rhy. Fig. 1

End Rhy. Fig. 1 Rhy. Fig. 2

[illegible]

to here it comes a gain
le - gions of the brave.

D E5 D

PM 1 PM 1 PM PM 10

Fill 1
Gtr 2

(12)

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E5

Can't re mem ber when we came so close to
Time a gain to save us from the jack als

D Dmaj7

PM

D5 Dmaj7 NC E5 D

love be fore
of the street

End Rhy. Fig. 2

PM

Gtr 1 w/ Rhy Fig 2

E5 D E5 D

Ride Hold on,
out, pro - good things nev - er last.
tec - tors of the realm.

E5 D Dmaj7 D5 Dmaj7 N.C.

Noth - ing's in the past, it al - ways seems to come a
Cap - tains at the helm, sail a cross the sea of

E5 Chorus D

gain. A - gain and a - gain,
lights.

Gtr 1

PM

F6 C

a - gain and a - gain, and a

PM 4

7 7

E5 D E5

gain Oh

PM 4 PM 4 PM PM 4 PM 4 PM

9 9 9 9 10 9 9 9 9 9 9 9

Verse
Gtr 1: w/ Rhy Fig. 2 (2 times,
E5

D E5

2. Cry out to le - gions of the brave.

PM ----- 4

10

D E5 D Dmaj7 D Dmaj7 N.C.

Time a - gain to save us from the jack - als of the street.

E5 D E5 D

Ride out, pro - tectors of the realm

E5 D Dmaj7 D Dmaj7 NC

Cap - tains at the helm, sail a - cross the sea of

lights.

Bridge A5 C5

Cir - cles and rings.

Gtr 1

PM PM P.M. PM

drag - ons and kings. Weav - ing a charm and a

D5 N.C. A C5

spell. Blessed by the night,

D5 G5 A5 C5

D5 NC A G5

ho - ly and bright. — Called by the toll — of the bell —

PM PM

A D C/D NC

Blood - y an - gels fast de - scend - ing

PM

D C/D A5 C5 B5 A5 NC

Mov ing on a nev er bend - ing light.

A5 C5 B5 A5 D C/D NC

Phan - tom fig - ures free for - ev - er.

PM

D C/D F5

Out of shad - ows. shn ing ev er bright

PM

G5 A5 C5 B5 A5 NC.

Ne - on knights.

PM

A5 C5 B5 A5 NC. A5 C5 B5 A5 NC.

Ne - on knights

A5 C5 B5 A5 NC. Guitar Solo E Em

open

Gtr 1

All right.

Gtr 2 (dist.)

f

(cont in slashes)

Bm7 B5 C5 D5

let ring

PM

Em A5 D5

PM

C5 D5 Em Rhy Fig. 3 Bm7

Rhy Fig. 3

B5 C5 D5 Em

A5 D5 C5 D5 End Rhy Fig. 3

End Rhy Fig. 3

Gtr 1 w/ Rhy Fig. 3 (1 7/8 times)
Em

Bm7

B5

Gr 2

loc

C5

D5

Em

A5

D5

C5

D5

Em

Bm7

B5

C5

D5

Em

A5

D5

The first system of the musical score for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, many of which are beamed together. There are several slurs indicating phrases. A triplet of eighth notes is marked with a '3' below it. The system ends with a double bar line.

CS

125

B.5

1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 26

City 2

Gtr 2

Group	Mean	SD	95% CI
Control	1.0	0.0	1.0
Intervention	1.0	0.0	1.0

Gtr 1

4 4 2 4 4 2 4 4 2 4 4 2

D.S. *al Coda*

N.C

⊕ Coda

Outro-Guitar Solo

Gtr 1 w/ Rhy Fig 1 (till fade)
E5

D E5



gain.

Gtr 2



PH

PH

12

14

(14)

12

14

12

14

(14)

12

14

12

14

12

10

12

Pitch D

E

D

E5

D

E5

Ne - on

knight's

Ne - on

knight's

PH

slight PH

PH

18

12

(12)

Pitch B

D

E5

D

E5

Ne on

knight's

All

right

7

14

12

7

(7)

7

(7)

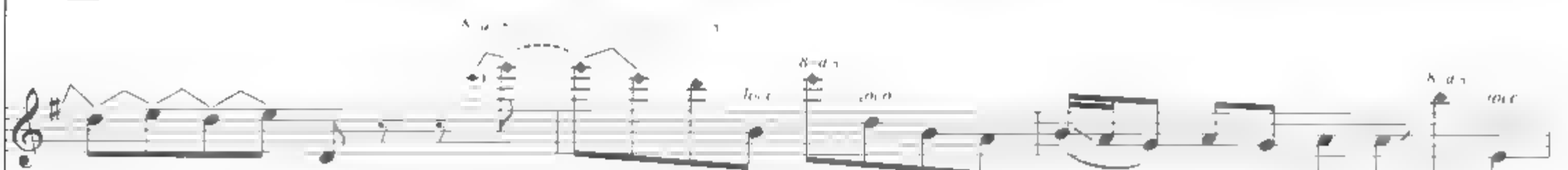
(7)

(7)

D

E5

D



PH

PH

PH

(7)

(7)

8

9

9

7

9

9

7

9

7

9

7

9

7

5

7

5

7

5

Pitch B

Begin fade

E5 D E5

7 5 7 7 7 5 7 7 12 14 12 14 12 14 12

D E5 D

PM PM

14 12 12 12 14 12 10 12 10 10 12 12 10 12 12 12 10 12 10

E5 D E5

PH

Pitch G E

14 14 14 14 14 12 15 0 12 14 14 12 15 12 15 12 12 12

D E5 D

14 12 14 14 12 14 14 12 14 12 12 14 12 10 12 10 12 14 12 12

Fade out

E5 D E5

12 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12

RAINBOW IN THE DARK

Words and Music by Ronnie James Dio,
Jimmy Bain and Vinny Appice

Intro

Moderate Rock $\downarrow = 120$

Gtr 3: w/ R.f. A (4 times)
 G5 A5 F5 G5 N.C.
 *Gtrs 1 & 2 (dist.)
 TAB
 *Compositional arrangement
 Verse
 A5 F5 G5 N.C.
 1. When there's light - ning, you know it al - ways - brings -
 Je - mons do they ev - er let -
 Rhy. Fig. 1
 me down go ' 'cause it's free
 you go ' When you try, -
 End Rhy. Fig. 1

Riff A
*Gtr 3 (clean)

*Kybd. arr for gtr

Gtrs. 1 & 2. w/ Rhy Fig. 1 (3 times)

A5 F5 G5 N.C. A5 F5 G5

and I see that it's me who's lost and nev - er found.
do they hide deep in - side? Is it some - one that you know?

A5 F5 G5 N.C.

I cry out for a mag - ic. I feel it danc - ing in the
You're just a pic - ture, you're an im - age caught in

A5 F5 G5 A5 F5 G5

light time It was cold, lost my
We're a lie, you and

N.C. A5 F5 G5

hold I. to the shad - ows of the night.
We're words with - out a rhyme.

Chorus

E5 F5 E5

There's No } sign of the morn - ing com - ing,
no }

Gtrs. 1 & 2
Rhy. Fig. 2

Gtrs. 1 & 2. w/ Rhy Fig. 1 (1st 3 meas.)
1st time. Gtr 3: w/ Riff A (2 times)

F5 G5 A5 F5 G5

you've been left on your own, like a rain - bow in the dark,

End Rhy. Fig. 2

NC A5 F5 G5 1 Gtrs. 1 & 2 w/ Fill 1

just a rain - bow in the dark. ___
a rain - bow in the dark. ___ Do your

2. Guitar Solo Gtrs. 1 & 2 w/ Rhy F.g. 1 (1st 2 meas) (8 times) A5 F5 G5 N.C.

Yeah!

Gtr 4 (dist)

PM

5 3 5 3 2 5 2

A5 F5 G5 NC A5 F5 G5

PM

5 2 5 4 5 5 4 5 4 5 5 7 8 7 5 8

NC A5 F5 G5

PM

5 7 5 7 5 8 5 8 5 7 5 7 5 8 5 8

Fill 1 Gtrs 1 & 2

PM

5 8 5 8 5 7 7 7

[illegible][illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, and the lyrics 'The Rose Tree' are written below it. The second system continues the melody and lyrics. The score is written in a simple, clear style, suitable for a children's songbook.

[illegible]

Gtrs. 1 & 2 w/ Rhy Fig. 2

E5

F5

E5

Interlude

Gtrs. 1 & 2 w/ Rhy Fig. 1 (1st 3 meas.)
Gtr 4 tacet

Gtrs. 1 & 2. w/ Rhy. Fill 1

Verse

Gtrs. 1 & 2 w/ Rhy Fig. 1 (4 times)

light ning, you know it al - ways brings me down, 3. When I see

cause it's free and I see that it's me who's lost and nev - er

round Feel the mag ic

I feel it float ing in the air But it's fear

and you'll hear it call ing you Be - ware look out'

Outro-Chorus

E5 F5 E5 F5

There's no sight of the morn - ing — com - ing, there's no sign of the day. —

Gtrs 1 & 2

E5 F5 G5

You've been left on your own — like a rain - bow,

Gtrs. 1 & 2: w/ Rhy Fig. 1 (1st 2 meas.) (till fade)

Gtr 3: w/ Riff A (4 times)

A5 F5 G5 N.C. A5 F5 G5

like a rain - bow in the dark.

N.C. A5 F5 G5 N.C.

Yeah, — yeah, — You're a rain - bow — in the

Begin fade

A5 F5 G5 N.C.

dark

N.C. A5 F5 G5 N.C.

just a rain - bow — in the dark. No sight — of the morn -

Fade out

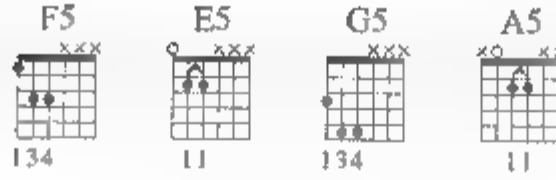
A5 F5 G5 N.C. A5 F5 G5

ing — No — rain - bow in the dark.

SACRED HEART

Words and Music by
Ronnie James Dio, Jimmy Bain,
Vivian Campbell and Vinny Appice

Tune down 1/2 step:
(low to high) **E-A-D-G-B-E**



Intro

Modeartely slow Rock ♩ = 96

(Sound effects) 14 sec

A5 G5/A A5 G5/A A5 G5/A A5 F5

Rhy. Fig. 1

*Gtrs. 1 & 2 (dist.)

f

TAB

*Composite arrangement

[illegible]

F5 NC Verse A5

1. Hey, the old ones speak of win - ter, the young ones praise the sun, — and

F5 A5

time just slips a way. Oh Run - ning in - to no - where,

PM PM PM PM

F5

turn - ing like a wheel, and a year be - comes a day, hey.

PM PM PM PM

Pre-Chorus

D5 C5/D D5 C5/D D5 C5/D D5 A5

When - ev er we dream, that's when we fly

PM

D5 C5 D D5 C5 D D5 C D Dm C5 D D5

So here is a dream for just you and I

PM

E5 ^{*}F C5 G/B

We'll find the sa - cred heart _

Chord played by kybds

Chorus

Gtrs 1 & 2 w/ Rhy Fig. 1

A5 G5/A A5 G5/A A5

some - where bleed - ing _ in the night, _ yeah _

A5 G5/A A5 G5/A A5

Look for the light and find the sa - cred

F5 Verse A5

heart, _ Oh. 2. Here we see the wiz - ard

Gtrs 1 & 2

15ma loco **15ma

PH FM PH

Pitch F **Refers to harmonic only

F5 F(#4)

star - ing through the glass and he's point - ing right at you. Now

PM --- PM --- semt-harm.

A5 F(#4)

you can see to-mor-row, the an-swer and the lie, — and the things you've got to do. —

Bridge

A5 F5 G5

Yeah — Oh. Some-times you nev-er fall — and,

F5 G5

ah, you're the luck-y one. — But,

F5 G5 F5 G5

oh, some-times you want it all. — You've got to reach for the sun —

Chorus

Gtrs. 1 & 2 w/ Rhy Fig. 1

A5 G5/A A5 G5/A A5

G5/A A5 G5/A F5

and find the sa - cred heart

some - where bleed - ing in the night. Oh, look to the

light

Guitar Solo

Gtr 3 dist

Gtrs. 1 & 2

Gtr 3 dist

A5 G5/A A5 G5 A A5

cont. in slashes

Gtrs. & 2 Ctr. 3

E5 F5

G5 A5 E5

w. bat

s. ack

F5

G5

(cont. in notation)

3. Well, you

Verse

A5

Gtr 3 tacet
F(#4)

fight to kill the drag - on, you bar - gain with the beast, ... then you sail in - to a sigh

Gtr 3

Gtrs & 2

A5

You run a - long — the rain - bow and

Gtrs 1 & 2

F(♯4)

nev - er leave the ground. _ Still you don't _ know why. _

Pre-Chorus

D5 C5/D D5 *F5/D D5 C5/D D5 F5/D

When - ev - er you dream, _ you're hold - ing the key _

*Bass plays D

A5 **D5/A C5/A A5 D5 C5/D D5 F5/D D5

It o - pens the door _

**Bass plays A.

C5/D D5 F5/D F5 G5 C5 G/B

to let you be free, _ yeah, _ and find the sa - cred heart _

Chorus

Gtrs. 1 & 2: w/ Rhy Fig. 1

A5 G5/A A5 G5/A A5

some-where bleed - ing in the night. Yeah

Run for the light and you'll find the sa - cred heart.

Gtrs. 1 & 2 w/ Rhy Fig. 1 (last 4 meas., 2 times)

G5/A A5 G5/A F5

A shout comes from the wiz - ard, the

sky be - gins to crack, and he's look - ing right at you. Quick!

Run a - long the rain - bow be - fore it turns to black.

Gtr 3

Gtrs. & 2

F5/A G5/A F5/A E5/A F5 E5 N.C. *F

At - tack!

w hat

(2)

P M + P M + P M + P M + P M +

*Chord played by kybds

Outro-Guitar Solo

Gtrs. 1 & 2. w/ Rhy Fig 1

A5 G5/A A5 G5/A A5

Chords: A5 G5/A A5 G5/A A5 G5/A F5

Annotations: PH w bar, Pitch G, F#, G, grad bend, w bar, slack

G5/A A5 G5/A F5

ah, you're the luck - y one.

Gtrs 1 & 2

PM -----

A5 G5/A A5 G5/A A5

Oh. Some - times you need it all. — You've got to

Rhy. Fig. 2

PM -----

Begin fade

G5/A A5 G5/A F5

reach for the sun

End Rhy. Fig. 2

PM ----- PM ----- PM -----

Gtrs. 1 & 2. w/ Rhy. Fig. 2 (till end)

A5 G5/A A5 G5/A A5

and find the sa - cred heart. —

G5/A A5 G5/A F5 A5 G5/A A5 G5/A A5

Yeah, bleed - ing in the night, yeah,

G5/A A5 G5/A F5

yeah, We'll find the sa - cred heart,

A5 G5/A A5 G5/A A5 G5/A A5 G5/A A5 G5/A

Gtr 3

Yeah, bleed - ing in the night, yeah,

Pitch: F# G# F# G# F#

*Refers to harmonics only

F5 A5 G5/A A5 G5/A A5

Yeah, bleed - ing in the night, yeah,

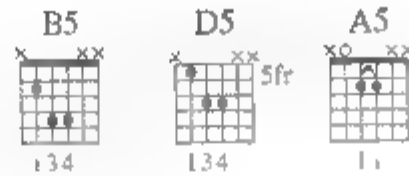
G5/A A5 G5/A

Fade out

Yeah, bleed - ing in the night, yeah,

STAND UP AND SHOUT

Words and Music by
Ronnie James Dio and Jimmy Bain



Intro
Fast Rock ♩ = 216

N.C. C5/A B5 A N.C. C5/A

Rhy. Fig. 1

*Gtrs. 1 & 2 (dist.)

f PM - 1 PM - 4 PM - 4 PM - 4 PM - 4 PM - 4 PM - 4

TAB

*Composite arrangement

C5 B5 D5 C5 B5 D5

1. It's the

End Rhy. Fig. 1 Rhy. Fill 1 End Rhy. Fill 1

PM PM P.S. steady glass

Verse

Gtrs. 1 & 2 w/ Rhy. Fig. 1 (3 3/4 times)
N.C. C5/A

B5/A N.C. C5/A B5 A N.C. C5/A

same wings old of song. steel. You got - ta be nev - some - where at some -

C5 B5 D5 N.C. C5/A B5 A N.C. C5/A

time, you, and they You nev on - er ly seem you to fly crawl

C5 B5 D5 N.C. C5/A B5/A N.C. C5/A

It's like been nailed bro - ken glass' you get but cut be - fore you see -

You've been nailed to the wheel, nev - er real - ly turn -

C5 B5 D5 N.C. C5/A B5/A N.C. C5/A

ing, So You know you've pen got to up your eyes all

C5 B5 D5 Chorus C5/A E5

You've got de - si -

Gtrs. 1 & 2 Rhy. Fig. 2

re, so let .it out

N.C. C5/A F5 N.C. C5/A

You've got the pow - er. Stand up and shout!

N.C. End Rhy. Fig. 2

You've got the pow - er. Stand up and shout!

Pitch: F F F
*Refers to harmonics only (next 2 meas.).

1st time, Gtrs. 1 & 2: w/ Rhy Fig. 1 (2 times)
 2nd time, Gtrs. 1 & 2: w/ Rhy Fig. 1 (1 3/4 times)

N.C. C5/A B5/A N.C. C5/A C5 B5 D5 N.C. C5/A

Shout! Stand up and shout!

1. B5/A N.C. C5/A C5 B5 D5 B5/A N.C. C5/A

2. You've got Let it out!

Gtrs. 1 & 2: w/ Rhy Fig. 1
 C5 B5 D5

Gtr. 3 (dist.)

f

0 12 11 0 13 12 0 14 13 0 14 14

Guitar Solo

B5 D5 B5

Gtrs. 1 & 2

Gtr. 3

PM

semi-harm

PM

PM

semi-harm

PM

semi-harm

14 5 0 2 (2) 0 0 4 (4) 0 0 7

A5 B5

PM

f *sm* *ten*

PM

PH

PM

1 2

9 7 9 7 9 7

Pitch D2 G2 A C2 A

D5 B5

PM

f *sm* *loco*

PH

14 15 14 17 14 15 14 15 14 17 14 15 14 17 16 15

G2 A2 G2

A5

B5

P.M.

D5

B5

P.M.

A5

B5

P.M.

grad. release

PH

*Both strings caught and bent w/ ring finger

D5

B5

A5

P.M.

Inc 2

Otrs. 1 & 2 w/ Rhy Fig. 1 (2 times)
N.C. C5/A

B5/A

N.C.

C5/A

C5

B5

D5

NC. C5/A B5/A NC. C5/A

Verse

Gtrs 1 & 2 w/ Rhy Fig. 1 (1 3/4 times, Gtr 3 tacet
NC. C5/A B5/A

C5 B5 D5 NC. C5/A B5/A NC. C5/A

3 You are the strong - est chain — and you're not just some re - flec -

C5 B5 D5 NC. C5/A B5/A NC. C5/A

- tion. So nev - er — hide a gain.

Chorus

C5 B5 D5 C5/A E5 NC C5/A

You are the driv er

Gtrs 1 & 2 PM PM 1 PM 1 PM 1

F5 NC C5/A NC G5

you own the road — You are the ti

PM PM 1 PM 1

NC C5/A D5 C5/A

re go on, ex plode

PM 4 PM 4

(12 12 10 10) 8 8 0 0 5 5 5 5 7 7 5 5 5 5 5 5 5 5

Gtrs. 1 & 2: w/ Rhy Fig. 2

E5 N.C. C5/A F5

You've got de - si - re, so let it out

N.C. C5/A N.C.

You've got the pow - er

Stand up and

Gtrs. 1 & 2
*f ma

PM

*Harm. only

(5) 3 5 4 3 6 (6)

Gts. 1 & 2 w/ Rhy Fig. 1

C5/A B5/A N.C. C5/A C5 B5 D5

shout! (Hey!) Stand up and

Outro
Gts. 1 & 2 w/ Rhy. Fig. 1 (6 3/4 times)
N.C. C5/A B5/A N.C. C5/A C5 B5 D5

shout! Let it out! Stand up and shout!

NC. C5/A B5/A NC. C5/A C5 B5 D5

Gtr 3

NC. C5/A B5/A NC. C5/A

15ma 1 loco PH grad bend 1 2 PM PM PM

Pitch: G

C5 B5 D5 NC C5/A B5/A

15ma 1 loco PH PM PH PM PH PM PH PM PH

Pitch: G

NC C5/A C5 B5 D5 NC C5/A

semi-harm. PM

B5/A NC. C5/A C5 B5 D5

PM semi-harm. PM semi-harm. PM P.H.

Pitch: A

NC. C5/A B5/A NC. C5/A

PM P.M. - - - 1/4

C5 B5 D5 NC C5 A

grad. bend semi harm PH 5ma

Pitch: C5
*Refers to harmonics only (next 3 meas.).

B5/A NC C5 A

5ma PH 15ma PH PH

Pitch: D# E B C#

C5 B5 D5 C5

Free time

Gtrs. 1 & 2

PM 4/4

Intro
Moderately fast Rock ♩ = 160

²²Am

*Gtrs. 1 & 2 (dist)

Play 3 times

Play 3 times

The first system of musical notation for 'The Wind' consists of a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a half note G4, a half note A4, and a half note B4. The system ends with a quarter note C5. The notation includes fingerings (1, 2, 3, 4) and a 'PM' (palm mute) marking.

TAB

The TAB notation for the first system of 'The Wind' is written on a single staff. It begins with a quarter rest, followed by a quarter note 9, a quarter note 10, a quarter note 10, and a quarter note 12. This is followed by a half note 10, a half note 12, and a half note 12. The system ends with a quarter note 12. The notation includes fingerings (1, 2, 3, 4) and a 'PM' (palm mute) marking.

*Composite arrangement

**Chord symbols reflect basic harmony

F5 C/E D7(no3rd) C/E F5 C/E Am
 Gtr 3 (dist.)

The image shows a musical score for a guitar. The first staff is labeled 'Gym. & 2' and contains a melodic line. The second staff is labeled 'Rhy. Fig. 1' and contains a rhythmic figure. Below the staves are two rows of fret numbers. The first row of fret numbers is: 10, 10, 10, 10, 10, 10. The second row of fret numbers is: 9, 10, 10, 10, 10, 10. The fret numbers are written in a stylized font, with the first number in each pair being larger and bolder than the second.

[illegible]

Verse
A5

Am

1, 3 You watch their fac - es,
2. We pray to some - one.

you'll see the trac -
But when it's said —

G5

es and of the things they want to be but on
and done, it's real - ly all the same with

Am

just ly a we can see. —
dif - f'rent name. —

A5

So They come for kill -
man - y voic -

Am

ing. es all They leave and still —
giv - ing choic -

C5

it es. seems - If we the lis - ten that's left they be - hind, oh, can oh, say, oh,

P.M. 4

To Coda

A5

Gsus4

G

pen - e - trate your mind. But we'll sail on. we can find the way. But we'll sail on.

Rhy. Fig. 2

Gsus4

G

Gsus4

G

Gsus4

G5

sing a song, car - ry on 'Cause we

End Rhy. Fig. 2

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Am

rock! We rock! We rock! We rock!

1 2

F5 C5 B5 F5 G5 A5 B5 C5 D5

Gtrs. 1 & 2 Rhy. Fill 1 Gtrs. 1 & 2 End Rhy. Fill 1

(cont. in notation)

We rock We

Gtr 1 w/ Rhy Fig. 1
Am

rock! We rock! We rock! We

F5 C/E D7(no3rd) C/E F5 C/E F5 G5 A5

rock! We rock!

Gtrs 1 & 2

rock! We rock!

(cont. in slashes)

Guitar Solo

D5
Rhy Fig. 3

rock! We rock!

D5

B5

C5

G5

End Rhy. Fig. 3

rock! We rock!

F5

F5 VIII

Gtrs. 1 & 2 w/ Rhy Fig. 3
D5

B5

rock! We rock!

E5

Gtrs. 1 & 2 w/ Rhy Fig. 1
Am

(We rock!

14 15

15 15

13 12

Musical score for guitar and voice. The guitar part features a complex sequence of chords and a melodic line with a trill. The voice part is a single line with a few notes. The score is divided into measures by bar lines.

⊕ Coda

Gsus4 G Gsus4 G Gsus4 G

Sail on, sing a song,

12

Gsus4 G

Gtr 1: w/ Rhy Fig 2
G6 G5 G6 G5 G6 G5 G6 G5

car - ry on. 'Cause we

Gtr 2

Chorus

Gtrs. 1 & 2: w/ Rhy Fig. 1
Am

rock! We rock! We rock!

Gtrs. 1 & 2: w/ Rhy. Fill 1
F5 G5 A5 B5 C5 D5

Gtrs. 1 & 2: w/ Rhy Fig. 1 (1st 4 meas., 2 times)
Am

*Am/F

We rock! We rock! We rock!

*Bass plays F

Am Am/F

We rock! We rock!

Outro

Gtr 1 w/ Rhy. Fig. 1 (1st 4 meas., till end)
Am

Ride out, stand and shout, car - ry on

Am/F

Gtr 3

9 7 7/9 7 9 10 7 (7)

Am Am, F

Sail on, _____ sing a song, carry on _____ 'Cause we

7 5 7 5 7 5 5 7 5 3 3 5 3 5 3 3 5 3 5

[illegible]

See how we rock!

Am

PH

grad bend

**As before

The image shows a musical score for a piece titled "We Rock" by Amy F. The score is written for guitar and includes a vocal line. The guitar part is written in standard notation with a treble clef and a key signature of one sharp (F#). The vocal line is written in standard notation with a treble clef and a key signature of one sharp (F#). The lyrics "We rock" are written under the vocal line. The guitar part includes a "PH" (pick) marking and a "3" marking. The score is divided into two systems, with the second system continuing the guitar part. The guitar part features a complex sequence of notes and rests, with a "PH" (pick) marking. The vocal line has lyrics "We rock" and a "3" marking. The score is divided into two systems, with the second system continuing the guitar part.

Am

Let's rock!

Am/F

We rock! We

Am

rock!

Am/F

We rock!

Fade out

Am

Sail on.

Guitar Notation Legend

Guitar music can be notated three different ways: on a musical staff, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.


TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: 

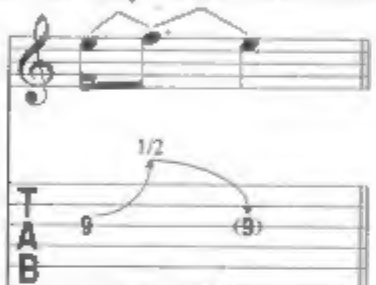
Strings: 

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

HALF-STEP BEND: Strike the note and bend up 1/2 step.



BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



WHOLE-STEP BEND: Strike the note and bend up one step.



PRE-BEND: Bend the note as indicated, then strike it.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



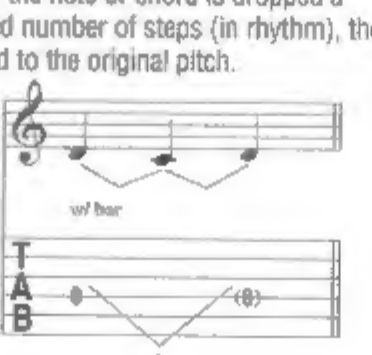
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



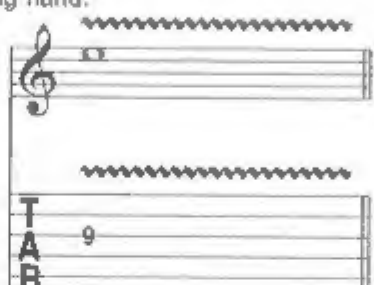
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



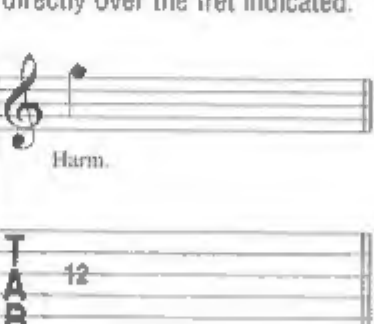
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



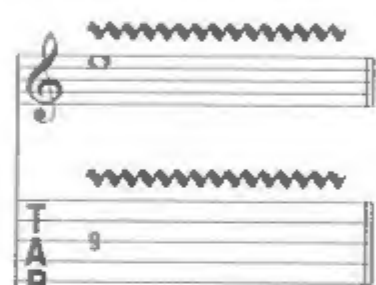
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



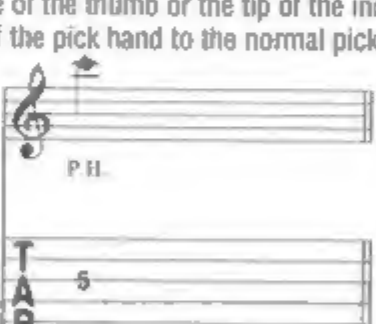
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



SHIFT SLIDE: Same as legato slide, except the second note is struck.



PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



RAKE: Drag the pick across the strings indicated with a single motion.



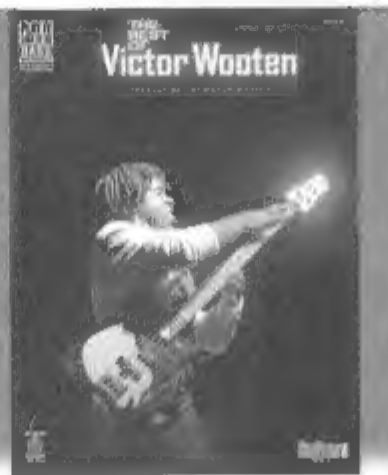
VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



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